

ANOTHER STAR-MAKER JOINS PUBLIX STAGE STAFF

"Knick Knacks"

Publix Opinion

"Knick Knacks"

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of April 16th, 1928.

No. 21

PRODUCER OF 500 HIT SHOWS, NEW UNIT CREATOR

Charles Niggemeyer to Alternate At Capitol Theatre, New York, Producing For Circuit

Once more Publix registers an important gesture in its effort to give American theatre goer the best and most for his money. This time it is thru announcement by Sam Katz, President, of a long term contract for Charles Niggemeyer, producer of nearly 300 dramatic shows and over 200 musical comedies. Mr. Niggemeyer will produce stage shows exclusively for Publix, commencing immediately.

His productions will open at the Capitol Theatre in New York, alternating with those created by Boris Petroff. Two Publix stage shows produced a



Charles Niggemeyer, Newest addition to Publix list of famous producers of stage shows.

month ago in Chicago by Mr. Niggemeyer, are now on tour. "Jazz Grab-bag" and "Red Hot Capers," both playing the Publix circuit, are reported by managers as splendid productions.

Famous Star-Maker

Mr. Niggemeyer, who for nine years produced stock shows in Milwaukee, is the discoverer and developer of almost as many famous stage and screen personalities as Ziegfeld or any other producer in show business.

Four years ago he became chief of the stage production staff for the Lubliner & Trinz chain of theatres in Chicago, and later he joined Balaban & Katz. He produced shows for Mark Fisher, Al Belasco, Ralph Williams, and many others.

Hal Skelly, now the sensational star in "Burlesque" in New York, partly owes his rise to fame to Mr. Niggemeyer, who cast him for "The City Chap," taking him out of vaudeville. Pauline Lord, Dorothy Devore, Dorothy Shoemaker, Albert Rascoe, Elsie Alden and Johnnie Dooley are some more of Mr. Niggemeyer's proteges.

Mr. Niggemeyer's particular flair for production tends towards story value in his stage-creations, and he is also a firm believer in swift action. Therefore, playgoers who look to Publix for their theatrical fare will find that in the addition of Mr. Niggemeyer to the Publix production staff, a new and different note has been struck by the world's largest theatrical organization.

NEW SALES - PEP FOR UNITS!

BLONDE LEE TWINS ADMIT THEY'RE "PREFERRED" BUT POUT AT STORY



Mildred and Muriel Lee, in "Knick-Knacks" declare they're not "Anita Loos Characters" even if they are blonde.

The appearance of twins on the stage is fast losing its novelty, but the Lee Sisters, appearing this week at the . . . Theatre in John Murray Anderson's Publix production, "Knick-Knacks," are unique in that they look, dress, weigh, talk, like and dislike and dance exactly alike,—and despite being blonde, are both ladylike.

"Our pet peeve is against Anita Loos, authoress of 'Gentleman Prefer Blondes'. She started an avalanche of unjust thoughts against blonde girls. Now almost every blonde girl is suspected of being a Loos character," says Mildred Lee.

These two petite blonde misses were Ned Wayburn's student prodigies of 1926-7. They are now booked solid by Publix for a pe-

riod of three years. An offer was extended to them to join the Ziegfeld Follies but it was refused in favor of Publix Theatres.

Muriel, who is older than her sister Mildred by five minutes, is responsible for the adoption of a stage career by her sister and herself. She had just recovered from a serious illness and was in need of healthful exercise, so the family doctor in their home town, Syracuse, prescribed dancing as the road to health.

Publix Greatest Employers Of Stage Talent In America

The most prosperous year in all history for the showfolk, according to labor statistics, was the year of 1927 bringing more engagements and better working conditions for these people than they have ever enjoyed.

Last year found more than 2,800 chorus girls, approximately 550 dancers of every description, 78 "blues" singers, 192 opera singers, 85 comedy songsters, 150 comedians, 2,300 musicians and many other classes of stage folk working steadily. Of this number, the Publix Theatres Corporation alone, used in fifty-two shows; 1,000 chorus girls, 250 dancers, 34 "blues" singers, 51 opera singers, 25 comedy singers, 50 comedians and 1,200 musicians, thereby becoming the larg-

est single employer of show people in the world, far surpassing many of the vaudeville circuits and producing companies combined.

With the coast to coast advent of the deluxe motion picture theatre, a new type of stage entertainment has been created by Publix. The elaborate pictures of today are exhibited in surroundings which demand extensive, variety

(Continued on next Page)

"NOW TELL WORLD PUBLIX SHOWS LEAD THE FIELD." MR. KATZ URGES IN NOTE

In a "heart-to-heart" letter addressed to Publix executives in the field, last week, Mr. Sam Katz, President of Publix Theatres, fired the opening gun of a new campaign for national appreciation of the amazing entertainment and money values of Publix stage shows.

In his letter, Mr. Katz points out that the Publix pioneering days of uncertainty and experimentation are mostly past. Ample demonstration to the public and to the Publix organization, Mr. Katz says, has been made of the fact that Publix stage shows offer vastly superior entertainment over any competitive offering even at higher admission prices.

NO LIMIT FOR PUBLIX

Further demonstration has been made that there is no genius too great, nor ability too elusive, as to be above the ability of Publix to capture it for the benefit of the public and the organization.

In effect, Mr. Katz urges us to shout from the housetops that the personnel of Publix is composed of the best persons obtainable for the posts held—and that because of this, the theatregoer is getting the greatest value for his money ever offered in this history of the American theatre—a value that includes the most luxurious theatres, the most capable theatre managements and staffs, the most capable film buying and booking experts, and the most effective internationally famous creators and arrangers of stage entertainment and music.

Go Getters In Demand

In his letter, Mr. Katz points out that all of the elements of huge success are already in the hands of those who man the theatres—and the principal remaining thing left is for the local theatre to prevent the facts from remaining secret.

The full text of his letter follows:

Mr. Katz's Letter

"For some time I have been worried for fear that there isn't the fullest appreciation on the part of field executives for the real genuine effort and expense and experiment and experience that goes into the make up of the Publix units on the part of your organization in properly selling them to the public.

"This is probably the first letter I have ever written in my life in the nature of a personal plea. I am making this personal at this time, because I do want you to know that I have given more myself to the development of Publix units than to anything I have ever undertaken, and I put in a couple of years of real sweat before we reached our present state.

Millions Invested

"In excess of two million dollars has been invested in an organization and manpower and experimental work in getting the acts up to their present standards. We have worked days and nights trying to make it possible to send to your theatre acts that would be sufficiently professional looking and have sufficient quality of entertainment, so as to distinguish your theatre from the others.

"In the Production Department over fifty men are engaged at a salary cost of nearly \$10,000 per week at the present time in preparing these acts for you.

(Continued on Page 2)

Publix Theatres

presents

"KNICK-KNACKS"

Devised and Staged

by

JOHN MURRAY ANDERSON

(1)

"Antiques"

THE FOSTER GIRLS

(2)

MILDRED AND MURIEL LEE

(3)

"The Silver Ornament"

THE PASQUALI BROTHERS

(4)

"HUMPTY DUMPTY"

and the

STAGE ORCHESTRA

(5)

LLORA HOFFMAN

(6)

WINFRED AND MILLS

(7)

MILDRED AND MURIEL LEE

(8)

"The Phantom Crusaders"

LLORA HOFFMAN

and

THE FOSTER GIRLS

Settings and Costumes Designed by

HERMAN ROSSE

Costumes Executed by

BROOKS

General Music Director

NATHANIEL FINSTON

Negro Entertainers To Society Folk Here Next Week

Winfred and Mills, rated high among the best colored comedians on the stage, make their initial appearance in this city when they appear next week at the . . . Theatre with the John Murray Anderson's "Knick-Knacks."

They have been featured players in such famous Broadway colored shows as "Africana," "Shuffle Along," "Dixie to Broadway," "Blackbirds," "Liza," "Dinah" and a host of others. For twenty consecutive weeks they appeared at the late Florence Mills' "Plantation Club" in New York, one of the society haunts of America. With his appearance in (name of town) next week Mills celebrates his twenty-first anniversary as an entertainer. Winfred first stepped behind the footlights in the spring of 1895.

They have complete new fun, songs and material for this show.

PUBLIX HAS MOST JOBS FOR ACTORS

(Continued from Col. 2, Page 1)

programs. The performances have developed in keeping with the magnificence of the great palaces in which they are presented and instead of spelling the end of stage entertainment, as was predicted by the theatrical producers of ten years ago, movies have opened a field of opportunity for talent far greater than ever offered by the legitimate theatre.

A pioneer in this modern amusement business in the Publix Theatres Corporation, an affilia-

LOCALIZE THIS STORY FOR YOUR NEWS-PAPER!

tion of deluxe movie palace operators, holding valuable properties in nearly every large city in the United States. By collective strength, this company is able to organize special revue productions in its New York studios and then route them across the country for more than 35 weeks of guaranteed playing time. This organization employs more chorus girls and artists than any other theatrical firm in the world. Each week of the year a new production has its premiere at the Paramount in New York City and then goes on the road for nine months. When the companies return to the East, the artists are usually re-employed for new revues.

"Where does the vast army of chorus girls come from?", questions the public. From every corner of the United States there is a continual trek of girls, who come to seek their fortunes on the stage in the mecca of showdom, New York. But the class of girls who reach Broadway today are different from the girls of a yester-year. They seem to have a finer appearance, are much more beautiful, and a hundred percent more intelligent. Many of these young ladies are high school graduates and others college students. A great number have found the stage to be more attractive than a business career. All of these modern chorines are typical examples of young American womanhood and at least half of them are escorted by their mothers while touring the country via the big movie circuits.

To qualify these young misses for a stage career with one of the large theatre circuits, Publix, many schools of dancing have been recruited, foremost among which are the Allan K. Foster School of dancing, the Albertina Rasch Studios and the Chester Hale Studios. In addition to the school training, the girls are drilled by the ballet masters of each show. Besides ballet work, acrobatic, tap, soft shoe and specialty dancing are given much attention. The picture theatre chorine of today has reached a level of perfection that many artists in days gone by never attained.

But not only were the ladies of the chorus benefited by this movie circuit innovation. Every branch of showdom has been given a grand lift back to prosperity which may account for the eagerness of the showfolk to play the Publix and other leading circuits. This fact should be sufficient evidence to prove, to those who doubted the possibility of a "come-back" of the American stage, that here, in the movie theatre presentation is where the stage again wins its place in the hearts of the theatre goers. The public benefits by this transition because of the larger available selection of types thereby assuring an improvement in the entertainment for the masses.

Five of the largest theatrical booking offices in New York and Chicago assist the staff of Publix bookers in their national selection of talent for the Publix revues alone. Numerous contests of every sort are held all over the United States to give ambitious amateur talent an opportunity to try for a stage career. Many successful artists made a start in just such a manner.

STENCIL-COLOR 24-SHEETS IN SMALL LOTS NOW AVAILABLE FOR LOW-COST SAYS DOOB



Here's one of the multi-colored stenciled-24-sheets Oscar Doob, of Publix-Kunsky Detroit fame, speaks about.

Frequently a theatre manager or advertising manager feels the need of a few special 24-sheets, for a special stunt or campaign, but is compelled to forego the idea because of the first-cost of cuts, art and production.

In the accompanying illustration, Oscar Doob, director of Publicity and Advertising for the Kunsky-Publix interests, has solved the problem by locating a concern that makes stenciled art-posters at low cost, in small lots. It is now possible to get half a dozen colors, if desired, with any kind of art-work, at reasonable prices. Heretofore, small-lots of paper meant that prohibitive costs compelled the use of only block-printing.

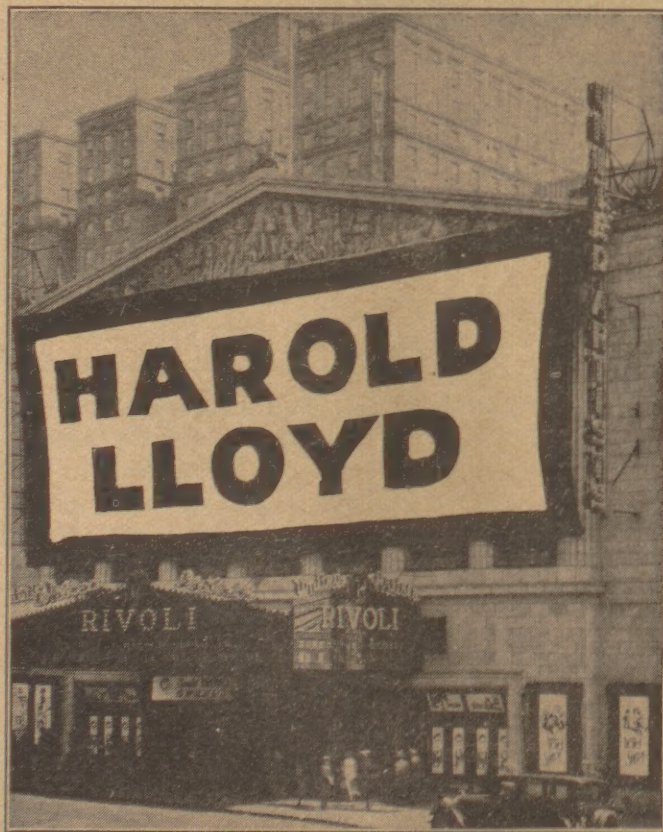
In a letter to Publix Opinion,

written in order to give other Publix salesmen the benefit of his discovery, Mr. Doob says these posters may be obtained from The Carlson Sign Shop, 1718 Brush Street, Detroit, Mich. The theatre name and playdates can be included at no extra cost, and 24-hour parcels post service given. Here are the prices:

	Each
5 posters 24-sheet size @ \$12.00	
10 " " " " " @ 9.00	
25 " " " " " @ 7.00	
50 " " " " " @ 5.50	

Art work and cuts and make-ready, alone, for a 24-sheet job of several colors, would be equal to the whole cost of 25 complete stencil-24-sheets, Mr. Doob points out.

RUSS MOON'S "SPEEDY" FLASH MADE "VARIETY" GASP WITH AWE!



Hardboiled "Variety," the bible of show business, gasped with awe when Russ Moon, Home Office Publicity representative, figured out the above "flash" for the Rivoli Theatre front. It's a banner, blue border and letters on an orange field. It covers the whole facade of the building, and there is just enough movement caused by the wind to make it of eye-compelling interest by day. At night, a battery of spotlights on the marquee, makes it even more attractive.

TALENT CHANGES IN UNITS

(Note and File)

TAKE A CHANCE: Beginning with the Columbus engagement this unit—RITZ BROS. are out—replaced by Mills & Shea for Columbus and Indianapolis. Will advise, just as soon as act is booked to take their place for balance of tour.

GEMS: For Kansas City only—PAULINE GASKINS, replaced by Victoria Regal.

MILADY'S FANS: RAE ELINOR BALL & BRO. close in Kansas City—will not be replaced for Chicago.

DANCING FEET: ALICE FINN—one of group of toe dancers to be replaced beginning Seattle. Will advise later name of girl making replacement.

HIGHLIGHTS: Beginning Denver, BARTON & YOUNG added to unit, replacing WILLIE SOLAR, DOUGLAS BURLEY and SHERRIE LOUISE MARSHALL.

RUSSIAN REVELS: DON VOCAL TRIO & ROSS & GILBERT close in Los Angeles. TRIO to be replaced with Anton Teero beginning Denver. (Teero is now member of DON VOCAL TRIO).

HANDS UP: No changes to be made following Los Angeles.

MIKADO OF JAZZ: No changes to be made following Los Angeles. J. R. COWAN.

Plan Box-Office Record-Breaker On "Mother's Day"

"Mother's Day," which falls on May 13 this year, will be the signal for the opening week of new box-office records generally in Publix theatres.

Scores of organizations in every community will pay honor to every "the best mother who ever lived—your mother," but as usual, the most outstanding tribute will be paid by the Publix theatres.

Already managers are writing copy for advance trailers, urging patrons to "Watch for the big show starting on 'Mother's Day,' May 13." Organists are preparing appropriate solos and so are stage band leaders. And of course the sales promotion forces of each theatre are seeing to it that all of the excitement is beneficial to the box office.

One of the most constructive plans contemplated is to either give a private screening of the feature picture current that week, at the various Homes For Old Folks, or else invite all of the inmates to the theatre as guests of the star, author, and director of the feature film. Of course the party will be given by the theatre at the suggestion of the star, author and director—under the auspices of the leading newspaper, thus getting a lot of free publicity for the show. Theatres using stage talent will amplify their "Mothers' campaign."

"Parking Law" Sold "Tillie" to Greeley

Manager C. T. Perrin of the Publix Sterling Theatre, Greeley, Colo., introduced a "new parking law" to his townspeople and which was combined in an effort to produce more sales for "Tillie's Punctured Romance" playing the Publix Sterling.

1,000 cards—printed in black on a red stock were tied to auto steering wheels three days in advance of picture. Copy on the cards follows: "NEW PARKING LAW—Effective at Once! Section 622, Article 16th made necessary by the cold weather. On Friday and Saturday, March 23 and 24, young men change their parking places from the street corners, lonely country roads, etc., to the Sterling Theatre to see TILLIE'S PUNCTURED ROMANCE—the funniest comedy of all, with Chester Conklin, Louise Fazenda and W. C. Fields. Overtime parkers will find our seats most comfortable and restful. Your safest bet is to Obey the Law!"

TAKE PRIDE IN UNITS, MR. KATZ URGES

(Continued from Page One)

"Months and months of effort are devoted in digging up the right producers, examining the sets, working on right designs for costumes, digging up acts, scouring every field of amusement, to bring these to your door. I personally put in considerable of my own time with all the boys, urging greater and greater quality of entertainment."

Far From Commonplace

"Now, surely, this ought not to be treated lightly. Surely your appreciation should be heightened and not lessened, because these shows come to you so easy. I am heart-sick when I read some of your copy in which you lightly dismiss all of this effort. I cannot for the life of me figure out how you can refrain from getting up on a soap-box on the main corner of your town and shouting to the skies about this great innovation in the amusement business—of having stage revues come to your door each week that cost considerably more to produce than your week's grosses are, and which you are able to sell to your public at nominal prices."

Worlds Genius For Each Town

"We have enlisted the support of every theatrical organization that could be of any service to this plan. I have invited the criticism of everyone connected with operation to make this a better entertainment feature, and yet there is a tendency to almost say in your copy 'another Publix unit.' It is really not fair to the boys who are working here day and night, spending two-thirds of their lives on railroad trains, seeing their families on the average of two days out of seven—real honest-to-God hardships are endured in this work and yet I repeat again, some of your copy treats this as though it was a matter of fact thing that you had reached for on a shelf, put it in a can and labeled it and sent it along."

Startling New Idea

"This is really a new-fashioned idea and it is a step way in advance of previous types of entertainment."

"We never stop in our efforts here. For example, we have just engaged Mr. R. H. Burnside, the foremost producer of huge spectacles in the history of the American theatre. His first act will be along to you soon. Fifteen years of accumulated experience and millions of dollars of shows were produced by him—now coming along to your theatre."

Unfair To Slight It

"Don't you see how terribly unfair you are to the whole scheme of things if you do not examine every inch of copy before you send it out, re-write it, emphasize each adjective, study it, labor with it, feel all this effort here and then tell your story."

"It is a good story. It's a whale of a story. As a matter of fact, it is as tremendous as the history of any enterprise in this country. Some day somebody is going to write the story of all of this effort from a disinterested viewpoint and you are liable to be ashamed of yourself when you read the story to think of how you used to treat it."

"I do not intend any of this in the nature of a criticism, rather, as I said in the opening of my letter, it is a plea to tell and sell this product commensurate with the effort and the investment that has gone into it."

"Won't you be good enough on receipt of this letter to review your recent copy and see how it looks to you after having read my letter, and then tell me what you are going to do in the future. I will appreciate it more than I can indicate in words."

"Thanking you, and with kindest regards, I am,

Very truly yours,

Sam Katz"

Boston is Leading Publix Circuit with Publicity Smashes!

Dame Fashion's Latest Decree: 'Must Be a Dimple in Every Knee' Means Health and Better Scenerie!



GIVES KNEE ADVICE Rosette, the petite dancer at the Metropolitan this week, gives some sage advice on how girls may keep their legs in trim.

TRY THIS DAILY The idea is not to bend the hinges of the knees. The exercise strengthens the legs and makes dimples come where they are wanted.

MORE DIFFICULT THAN IT LOOKS This exercise also keeps the muscles of the back in shape and teaches one to hold the shoulders erect. It's an excellent way to keep from feeling old, declares the winsome young dancer, who goes through the exercise daily.

KICKING AT NOTHING BUT BEAUTY Rosette, who has won much favor this week with Boston audiences at the Metropolitan, says this is part of her daily dozen or so. The legs should be extended straight up to their limit stretch. This gets the kinks out of the muscles and it will grow dimples on knees that should have them.

THAT'S ALL; NOW FOR A REST After the exercise, the dancer rests. She urges the first thing in the morning and the last thing at night to keep in perfect trim and also plenty of rest in between.

A careful six weeks analysis of Publicity stunts and newspaper-breaks obtained by advertising and publicity managers and house managers thruout the Publix circuit (partnerships included), indicates that for the present at least, Jack McCurdy, Managing Director of the Boston "Metropolitan," Vernon Gray, Director of Publicity, and John McGrail, Director of Advertising, are at the top of the list. The three men are all experts, and are selling the unit shows, pictures, national organization, house institutional possibilities, in a most effective manner. The above is a sample of an 8-column top-of-page smash in the Boston American, which is typical of the many "smashes" constantly being registered by the individual and combined thought and effort of these three "Publix aces."

WACO GOES FOR WANT-AD STUNT

Although several managers have used the "Find the Line" want-ad contest, Manager J. P. Harrison of Waco's "Hippodrome" went a step or two farther by calling it the new indoor sport and stating that the contest would run indefinitely.

For those who aren't entirely familiar with the "Find the Line" contest, five lines taken from five different ads in the Classified-Ad page are shown at one side of the ad and contestants are required to find the ads these lines come from and then send them in to the Contest Editor who judges them as to correctness, neatness and arrangement.

Harrison got on the average of 40 inches free space daily and the letters sent in by the contestants were so numerous that the local Postmaster called the Contest Editor to inquire how much longer the Contest was going to last.

Acrobatic A-B-C's in High Demand

City editors of newspapers along the route of the Publix unit shows are snapping up the photo-feature of "acrobatic a-b-c's" posed by Drena Beach, dancing star of "Hula Blues." Wallace Allen of the "Penn" in Pittsburgh had no difficulty in planting them for a big free layout, and likewise Harland Fenn, at the Cleveland "All-Star." The newspapers like to have Miss Beach spell out "Hello, Pittsburgh," or whatever the name of the town happens to be.

Directors of publicity are requested to refer back to the "Hula Blues" number of Publix Opinion, and show the layout to the city editors, and have it planted on the assignment book for playdate publication. After it's planted, write to Sam Palmer, Home Office Publicity Manager, and he'll send you the "letters" required. No sets will be sent out unless you ask for them, so find out in advance what the city editor wants to "spell," and send in your order at once. This requirement is made in order to prevent waste of excess letters.

CROWDS FOLLOW PUBLICITY; MORRISON AND TARANELLA GET IT!



Managing Director Morrison of the "Howard," Atlanta, and Ray Taranella, of the "Palace," Dallas, have been luring the crowds by feeding the right kind of material to the newspapers. Mr. Taranella has discovered that Automobile editors want pictures of Publix stage stars and new cars, so he "hits" regularly. It's a good idea, and doubtless his tip will be early followed elsewhere.

COLLEGE PAPER STIRS STUDENTS

Texas Christian University is in Fort Worth, Tex., and that's where Manager Raymond B. Jones and Publicity Director Bob Hicks, kindled their exploitation fire for "The Student Prince" playing at the Publix Worth Theatre in Fort Worth, Tex.

"The Skiff"—the official publication of the university was used in stirring up interest in the picture by means of a "Student Prince Election."

The entire student body of over 1300 as well as executive officers and members of the faculty participated in this election to name the University's most popular student who was to be known as "The Student Prince."

The college paper began its campaign three weeks in advance of play date and every issue during those three weeks featured a banner line across the front page pertaining to the contest and picture.

"KNICK KNACKS" FACTS FOR YOUR INFORMATION

(Not for publication as written)

It is hard to pick out the outstanding feature of this show because all the specialties are of such unusual merit. Perhaps, however, the high-spot is the sensational acrobatic act by the three Pasquali Brothers. If you have not already seen this trio you certainly have five minutes of breathless enjoyment coming to you. The comedy act, Winfred and Mills, negroes, is undoubtedly one of the best of its kind on the stage, fully equaling Glenn and Jenkins although entirely different in routine. Mildred and Muriel Lee, twins, are beautiful kids and have two fast and excessively clever acrobatic routines. Miss Liora Hoffman, seen before in "Dance Caprice," needs no further comment than stating that her voice is as beautiful as ever.

Golden Voice of Liora Hoffman is "Knick-Knack" Hit

"One of the finest and most powerful soprano voices that we have ever heard" is the verdict of the audiences that have been privileged to hear it. Liora Hoffman, soloist this week at the Theatre in John Murray Anderson's stage production, "Knick-Knacks," which features the Stage Orchestra, according to Mr. Anderson, Miss Hoffman interrupted a most successful concert career when she accepted an engagement with the first edition of "Artists and Models" at the Astor Theatre in New York and has been featured by the Shuberts in several succeeding editions of the same revue at the Winter Garden. It is therefore not surprising that her two numbers in "Knick-Knacks," are being received with such acclaim at every performance.

These Acrobats Turn Architects in Spare Time

The Three Pasquali Brothers, probably the world's greatest trio of acrobats, present their applause-winning specialty at the Theatre this week in John Murray Anderson's Publix stage production "Knick-Knacks." The unusual breath-taking stunts accomplished by these men have never before been duplicated or even approached in (name of town). After headlining throughout the world for more than thirteen years the Pasquali Brothers came to America to reside five years ago. They started their own act in Russia eighteen years ago, after the death of their father, Alfred Pasquali, who astounded the world forty years ago with his introduction of the three-bar act, one of the most neck-risking forms of acrobatics known to the profession. In addition to being acrobatic performers Bibi, William and Harry, thirty-four, thirty-two and twenty-eight respectively, are architects and builders of considerable local reputation on Long Island, New York, and many of the finest homes in that section were designed and built by the trio.

Washington Finds Unit Shows Sure Fire News

Sam Rubin, of Loew's Palace, Washington, "rings the bell" once every week, and frequently more often, in each daily newspaper in Washington, either using home office publicity material sent out ahead of the unit shows, or creating better stuff himself. One 3-column picture and story that made the first page of the Washington Herald shows a picture of some of the beauties in "See-Saw," tempted into "going wading" by the balmy spring air and charm of Rippling Rock Creek. "Hey-Hey" got a break in "The Times," by tying up "Miss Sunshine" with a new kind of wardrobe trunk built in that city. Another "Hey! Hey!" break in the "Times" was an 8-column strip showing the chorines selecting easter flowers. Mr. Rubin apparently has no difficulty in getting the newspaper staff photographers to shoot "spot-news" pictures for him.

Sell Your
Stage Show

Publix



Opinion

Send Us
Your Stunts

Vol. II.

Publix Theatres Corporation, Paramount Building, New York, Week of April 16th, 1928

No. 21

A Real Showman Profits From The Best Of Every Situation — And Forgets The Worst!

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

JOHN E. MCINERNEY, Editor

Contents Strictly Confidential.

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John McGrail	Metropolitan, Boston
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Oscar Doob	Michigan, Detroit
Art Schmidt	Michigan, Detroit
Ace Berry	Indiana, Indianapolis
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Jack Chalmers	Howard, Atlanta
Sam Rubin	Washington
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Hal Oliver	Midland, Kansas City
James Loughborough	Metropolitan, Los Angeles
Ed Emerson	Seattle, Seattle
Ed Hitchcock	Portland, Portland
Frank Whitbeck	Granada, San Francisco
Wm. McGrath	State, Syracuse
Harland Fend	Allen, Cleveland

Publix Opinion First Anniversary April 23

Next week YOUR "Publix Opinion" will be one year old!

A year ago, it was dedicated to you—to your job—to your theatre—to your future! You were asked to confide in it—to ask questions of "Publix Opinion"—to give others the benefit of your ideas and experiences thru the medium of its columns.

Have you received any benefit from this publication?

Did you use it to give service to your associates?

We sincerely hope you have! Numerous letters and telegrams in the editor's file indicate service far in excess of expectations for its first year. And on the eve of a new milestone, it is the fond hope of everyone in the Publix organization that its future will find even greater opportunity to be of assistance.

You will note that each de luxe theatre which presents the Publix unit-shows has an official spokesman for "Publix Opinion." It is your privilege and duty each week to see he is given some worthwhile suggestion or idea that will benefit the rest of the circuit, by being passed along thru publication.

Next week is an ideal week to start. Let's make the Anniversary Number next week the first "All-Contributors Number." Let's have a few short stories, photos or ideas worthy of publication for the benefit of ALL Publix. *Do it today! Mail it special delivery!!* Make it a glad response to Mr. Katz's letter published on the first page of this issue. Send in a worth-while campaign on what you did last week to "yell Publix supremacy from the housetops!"

FREEZING PLANTS BRING WINTER JOY TO THEATRE

The modern de luxe motion picture theatre is credited with having developed a brand new manufacturing business and one that is probably the fastest growing industry in America. This new business is the building of ventilating and refrigerating equipment and air conditioning machinery for the great new theatres that have been erected in the larger cities, like the theatre in this city. The huge cost of operating these movie palaces calls for all year operation and the refrigerating or cooling system idea was the solution of the former summer depression problem. The Publix circuit of theatres alone has, during the past five years, invested over two and a half million dollars in ventilating equipment for fifty of its theatres. This concern is at present the biggest buyer of refrigeration in the world, but with the development of the science it will not be long until the market spreads to include hotels, factories and stores. The cool theatre has given the publix an appreciation of comfort on hot days, and has shown that the success of any business depends upon intelligent service to the public.

Stacked Old Shoes To Boost "Circus"

Manager L. E. Davidson used a street stunt that was a humdinger in advertising Charlie Chaplin in "The Circus" at the Publix Capitol Theatre, Sioux City, Iowa.

Every employment agency in town was asked to inform all men to bring the Capitol theatre as many worn out shoes as they could obtain and they would be reimbursed at the rate of 5c per pair.

When Davidson had his stock of worn-out shoes, he dumped them in a pile in front of the theatre and stuck a sign in the middle reading, "100 PAIRS OF OLD SHOES—USED AND WORN OUT BY CHARLIE CHAPLIN IN MAKING HIS NEWEST CYCLOPEDIA OF FUN 'THE CIRCUS' (TWO YEARS IN THE MAKING)—NOW SHOWING."

Sports Brief



LADIES AND GENTLEMEN—In this corner we have Alfred Fitzgerald Jones who last week leaped into fistie prominence in the Golden Gloves Amateur Tournament conducted by The New York Daily News. The golden grin Albert is flashing here was born right after he knocked several other "Golden Glovers" for a loop. About six years ago Albert came to the Rialto, New York, for a job. He weighed about seventy-two pounds then but now tips the beam at 126 ringside. He's now at the Paramount.

ROUTE OF PUBLIX UNITS FOR WEEK BEG. APRIL 21ST

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City	Theatre	UNIT	*P. O. No.
New Haven	Olympia	Kat Kabaret	
Boston	Metropolitan	Cameos	
New York	Paramount	Swanee Moon	
Washington	Loew's Palace	Rah! Rah! Rah!	20
Baltimore	Loew's Century	Knick Knacks	
Pittsburgh	Loew's Penn	Rio Romance	20
Syracuse	Loew's State	Sun Shades	18
Buffalo	Shea's Buffalo	Gallopin On	16
Detroit	Michigan	Hula Blues	14-17
Cleveland	Loew's Allen	Araby	18-19
Columbus	Ohio	Roman Nights	15
Indianapolis	Indiana	Pagoda Land	17-19
St. Louis	Ambassador	Takachance	12
Kansas City	Loew's Midland	Steps and Steppers	13
Chicago	Chicago	Gema	14-20
Chicago	Uptown	Milady's Fans	11
Chicago	Tivoli	Tick Tock	15
Minneapolis	Minnesota	Fast Mail	13
Seattle	Seattle	Havana	6-9-12
Portland	Portland	Blue Plate	8
San Francisco	Grenada	Treasure Ships	5-7-10
Los Angeles	Metropolitan	Mikado of Jazz	
Denver	Denver	Russian Revels	6
Omaha	Riviera	High Sights	
Des Moines	Capitol	Merry Widow	4-12-20
Dallas	Palace	Arabian Nights	
Fort Worth	Worth	Red Hot Capers	17
San Antonio	Texas	Leap Year Fancies	
Houston	Metropolitan	Rainbows	9
New Orleans	Saenger	Marching On	4-8
Birmingham	Alabama	Publix Revue	3
Atlanta	Howard	Steppin' High	

*Indicates the issue of Publix Opinion, Vol. 2, in which data on that particular stage production is listed.

WHIRLING AROUND THE PUBLIX WHEEL

E. J. Bresendine has been added to the publicity forces of the Riviera Theatre in Omaha. Mr. Bresendine is a former Publix man.

Arthur W. Baker has been appointed manager of the "Denver" at Denver, Colorado.

A. J. Hamilton has been assigned as manager of the Empire Theatre, New Bedford, Mass., relieving W. F. Kayes, who is transferred to the Broadway Theatre, Chelsea, Mass.

C. F. Millett, formerly of the "Broadway," Chelsea, Mass. has been assigned to replace Mr. Somes, resigned, at the Strand Theatre, Pawtucket.

F. L. Shea, formerly assistant manager at the "Capitol," Allston, has been assigned to the Strand Theatre, Brockton, to replace Mr. J. J. Dempsey, resigned.

Al Evans, former stage band leader at Omaha, and at Cleveland, is temporarily assigned at the "Ohio" in Columbus, O., as stage leader.

Joey Kay, formerly stage band leader at the Diversey, Chicago, Ill., has been signed by Publix and sent to Lowe's "Midland" at Kansas City, in the same capacity.

"Stubby" Gordon, formerly first saxophonist at the Loew's "Allen" in Cleveland has been elevated to the rank of stage band leader at that theatre, replacing Al Evans.

Louis Finske, formerly assistant manager at Houston, Tex., has been made assistant manager and director of publicity and advertising at the "Alabama" in Birmingham. He is doing a great job, incidentally, according to District Manager Hill.

David Lipton, of the Balaban & Katz publicity and advertising staff, has been given complete charge of the advertising and publicity of all of the Lubliner & Trinz theatres in Chicago, in addition to supervision of several of the Balaban & Katz theatres in that city.

Mr. S. P. Whiting of the Real Estate Department, has been appointed District Representative of that Department with headquarters in Boston, where he will concentrate on theatre development and generally handle all real estate activity for the New England District. The appointment is effective as of April 15th.